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FEMININE FANCY TURNS TOWARD WIDER SKIRTS.

Ruffled Skirts, Russian Tu-
nics and Chemise Dresses
Mingle Indiscriminately

JUMPER WAISTS AND
SCALLOPED TUNICS

NEW YORK, Aug. 24.
For the benefit of the vast army
of England's blind a wonderful fancy
dress ball was recently given. A
wealthy man, himself blind, suggested
the idea, and with sympathetic in-
terest English society generously re-
sponded. The Savoy Hotel offered
the use of its wonderful ballroom, a
wealthy Scotchman sent the money
for the supper, and others offered to
defray other expenses until the costs
of the ball were paid for and the en-
trance fees clear profit.



A Stylish Outing Costume of White
Linen with Tunic and Waist Trim-
ming of Pique.

Lixie Solomon in all his glory came
the beau and belles of London town
arrayed in cubist and futurist cos-
tumes, in Elizabethian ruff and Ro-
man toga; but most prominent of all
were the costumes of the early Vic-
torian crinolines. Many ruffled skirts,
over stiffly swinging hoops, and
quaint, with the then fashionable
dropped shoulderlines, gave the stu-
dents of Dame Fashion's whims and
fancies an ingling of what the femi-
nine mind is looking for in the near
future. Surely it must mean that the
women are tired of the tight skirts,
if, when allowed the freedom as to
choice of style, not one, nor two, but
many turn toward the period when
the greatest width of skirt was pop-
ular.

Not only in England was there a
great social event which showed this
tendency, but in Paris also a wonder-
ful "Bal en Crinolines" was given by
the Duchesse de Garmont, where all
the costumes were of this period.

This does not mean, however, that
we will necessarily have a rival
of the early Victorian styles in all
their quaint loveliness, for the wo-
man of to-day is a widely different
creature from the womanly home-
maker of that generation. She is not
less womanly, but she leads a differ-
ent life; therefore, she will demand
the style suggested by that time, but
made to suit her own life—one be-
longing to the period in which she
lives. Nor will the new gowns re-
semble the old portraits of this fash-
ion any more than did last year's
panniers resemble the panniers of
Louis XIV, from which the designs
were taken.

However the greatest thing to be
dreaded in adapting this style is ex-
aggeration, which, alas, is to be
dreaded in all styles. Charming, in-
deed, are the ruffled skirts if their
width is kept within bounds; but, if
given the expansion allowed the early
part of the last century, will only go
for the sake of dress.

Mingling with these Victorian sug-
gestions are the long Russian tunics,
which have held their own because of
their many variations. Apron tunics,
scalloped tunics, tunics gradually nar-
rowing in front, double tunics and
tunics which start at the hip-line are
only a few of the many ways in
which tunic effects are applied.
Just as diverse as the tunics are

the combinations of fabrics. One
model shows an overwaist in basque
effect made in velvet, worn over a
long sleeved tulle guimpe and a
skirt whose tight-fitting foundation
shows through a filmy, shimmering
tunic of tulle.

Chemise dresses inspired by the
moyen age frocks are being worn in-
discriminately by stout and slim alike
—sometimes with dire results. A
frock which hangs like a sacque from
the shoulders to the heels is scarcely
becoming to a well-developed figure,
whose charms may be displayed in
many of the other smart styles. But
when donned by a slender woman
whose charm is youthful buoyancy, it
is irresistible. These gowns give a
silhouette quite different from the
conventionalized one of the day, aptly
called the plumbline silhouette. Satin
seems to be replacing taffeta in the
popularity of the public, but serges
and gabardines are continuing their
vogue, and for the tailored costume
nothing is quite so smart. Usually
braided in various widths, plain
in weave, binds and trims these suits.

The new style of dress called the
coat-dress, with its waist resembling
a coat, yet fastened to the skirt, thus
making a one-piece dress, is admir-
ably adapted to this mode of trimming.
These dresses are having a tremend-
ous vogue in Paris and no doubt are
a forerunner of suits with long coats.
The jumper waists which are worn
over guimpes of tulle, organdy and
chiffon suggests a charming and prac-
tical way of remodeling an old gown
into the newest styles. These jump-
ers are made in figured and plain ma-
terial, with edges bound and wrinkled
carelessly across the hips. Some-
times they are finished with a sash of
the same fabric, and again with a
sash of richly contrasting color.

Sashes are a happy thought for
summer and winter dresses, as they
permit the use of a bit of rich color
to charm the eye and please the color
sense. The mummy sash which
swathes the body, twined from the tip
of the bust to below the hips, if arti-
stically used on a slender figure, is
most effective.

The bottoms of tunics and skirts
are cut in points, scalloped and
squares bound with bias strips of silk
or with woven braid. This is a
unique finish which adds a distinct
style note to the dress, and one which
is often easier to accomplish than to
turn a hem or add a facing.

The vogue for materials in striped
effects, such as golfine, corduroy,
corded velour and fancy striped wool-
en fabrics, has given an added zest
to the use of that staple standby,
pique. It is used in combination
with linen of both light and heavy
qualities; for trimming it is unexcel-
led in its smartness. On waists of
voile, handkerchief linen, crepe de
China, and organdy, pique is used to
make the collars, cuffs and vest
front. My first illustration shows a
charming dress of combined linen
and pique. The waist and lower skirt
are of linen, while the long tunic and
waist trimmings are of pique. For



Lines Which Are the Vogue.

the week-end trips to the seashore
and the belated vacation in the moun-
tains this will be found an unusually
practical dress; to this, if desired, a
smart crepe coat in pique can be ad-
ded.

Another addition, which may be
made so practical as to serve for
wear during the fall as well, is the
stylish redingote in my second illu-
stration. This may be made of linen
or golfine for the warmer weather
and for motoring, but in serge, gab-
ardine or whipcord it makes a stun-
ning coat for general wear.

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